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DEVOTED TO MUSIC AND THE MUSIC TRADES

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DORY BURMEISTER-PETERSEN.

## THE MUSICAL COURIER.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Sembrich, Christine Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Belloc, Estelita Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kelllogg, Clara L., Minnie Hauk, Richard Wagner, Albani, Annie Louise Cary, Emily Wizaat, Lena Little, Murilo-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Geitzinger, Fursch-Madi, Catherine Lewis, Zelle de Limes, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Velling, Mrs. Minnie Richards, Florence Clinton-Sutro, Calixa Lavallée, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsen, C. Mortimer Wake, J. O. Von Prochaska, Edward Grieg, Eugene D. Albert, Lili Lehmann, William Candidus, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Erani, King Ludwig I., C. Jon. Brambach, Henry Schradieck, John F. Luther, John F. Whelan, Wilhelm Gericke, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Mande Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejó, Lillian Olcott, Louise Gage Courtney, Theodore Thomas, Dr. Damrosch, Campanini, Gussagnoli, Constantin Sternberg, Dengremont, Galassi, Hans Balata, Arbuckle, Liberatori, Ferranti, Antonio Rubinstein, Del Puente, Josephy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiler, Robert Volkmann, Julius Rietz, Max Heineich, E. A. Lefebvre, Ovide Mestral, Anton Udvardi, Alcuin Plum, Joseph Koegel, Dr. Josef Godoy, Carl Retter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Charles Fradel, Clara Schumann, Joachim, Samuel S. Sanford, Franz List, Christine Dessert, Dora Henningsen, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Fradel, Emil Sauer, Jessie Bartlett Davis, William Mason, P. S. Gilmore, Neupert, Robert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. E. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallace, McKee Rankin, Bonicault, Edmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Capna, Montegriffo, Mrs. Helen Ames, Mari Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Kienberg, Caroline Hamlin, Otto Sutro, Carl Facien, Belle Cole, Carl Millöcker, Lewis Richeson, Georges Bizet, John A. Broekhoven, Edgar H. Sherwood, Ponchielli, Mendelssohn, Carrie Hux-King, Pauline L'Allemand, Verdi, Hummel Monument, Hector Berlioz Monument, Johann Svendsen, Aston Dvorak, Saint-Saens, Pablo de Sarasate, Jules Jordan, Hans Richter, Therese Herbert-Foerster, Sarah Bernhardt.

IF it were possible for the National Opera Company to succeed it would, like all successes, adopt a motto. In view of the success of "Nero" on account of its *mise-en-scène*, we suggest the following as a motto: *In Hoc signo vinces*.

IT is only necessary to state that the receipts of the first day of the subscription to the Patti opera series at the Metropolitan Opera-House exceeded \$41,000, to prove how remarkably popular the diva continues to remain in the estimation of New York society.

THERE is now no longer any doubt about Mr. Anton Seidl's return to this country next fall for the purpose of resuming his duties as conductor of opera in German at the Metropolitan Opera-House, and possibly one or two other important duties in connection with musical affairs in this city. The *Times*, while unwillingly conceding the probability of the great conductor's return, at the same time indulges in an entirely uncalled-for and ungentlemanly fling at his wife, Mrs. Seidl-Krauss. The lady in question has been one of the most useful and charming members of the last two seasons' *personelle*, and we sincerely trust that nothing will prevent her re-engagement for next season.

THE New York *Herald* is nothing if not consistent. In its Saturday issue, speaking about the performance of "Sylvia," it says: "Mr. Hinrichs led with the same heavy hand that has marred the performances of 'Coppelia,' and even of Rubinstein's 'Bal Costumé.'"

We remember very well that after the first performance of "Coppelia" the *Herald* bestowed unstinted praise on Mr. Hinrichs's conducting, and as for Rubinstein's "Bal Costumé," Mr. Hinrichs has never yet conducted that ballet, and consequently could not have "marred the performance with a heavy hand." The *Herald* ought to be a little more careful about whom it sends out to criticise musical performances.

THE National Opera Company are safely on their way toward San Francisco. They left on Sunday afternoon by special train for Albany, where they appeared last Monday night. Mrs. Fursch-Madi got some of the money due her by attaching the box-office receipts of the "Nero" performance last Saturday afternoon. The principal artists of the company have been paid part of their back salaries and the orchestra have withdrawn their demand for a guarantee fund of \$10,000. They preferred to run the risk of a break-down on the road to lying idle in New York. Thus things have started swimmingly, and if there are no further attachments on the road the company may pull through to the end of the season. *Qui viverra verra*.

DOCTORS may disagree, but musicians don't, at least not on the question of the importance and necessity of an international copyright law. This may be seen in the April number of the *Century*, in which a symposium of open letters on that subject is contained, contributed by the following gentlemen in the profession: Dudley Buck, G. W. Chadwick, H. A. Clarke, Julius Eichberg, Otto Floersheim, Arthur Foote, F. Korbay, B. J. Lang, Louis Maas, William Mason, Harrison Millard, J. Mosenthal, John K. Paine, H. W. Parker, Waldo S. Pratt, George F. Root, Sebastian B. Schlesinger, Albert A. Stanley, Eugene Thayer, Theodore Thomas and Carl Zerrahn. Attached to these letters is a very important comment on the Hawley and Chace bills by John R. G. Hassard, and the issue further contains Mr. George H. Wilson's reply to Mr. Barnard on the subject of "The Cantata and American Composers."

IT is quite a little misfortune for a critic in this country to be at the same time something of a composer, for if he should find something to admire, say, for instance, in the trio of one of the resident composers, he is accused of praising the work "because by fostering home talent he only intends to forward the success of his own compositions," as one of our contemporaries gracefully puts it. Should he, on the other hand, have occasion to find fault with, say, for instance, the piano-forte concerto of another resident composer, the very same people who so charitably found the above reason for the critic's praise, will immediately turn around and say that in the latter criticism he was influenced by jealousy. This is the pleasant state of affairs by which a New York composer-critic sees himself confronted when he tries to stand by and put down in black and white the acumen of his honest convictions and clear,

cool and unbiased judgment. There is nothing like being between the devil and the deep sea.

## GENUINE.

A LEADING pianist of this city, who was to play in a concert in Brooklyn, received the following letter from one of the persons interested:

The organ at the church has just been completely overhauled and put in thorough order. It is tuned fully to concert pitch at 70° temperature. I think the only thing necessary to be done, and after hearing the organ and consulting with the authorities of the church it seems to be the only thing possible to be done, will be to have the piano tuned to the organ on Wednesday afternoon, when the temperature of the church will be at 70°. Of course the expense of the piano tuning will be assumed by me.

## MAYOR HEWITT AS A "MUSICAL EXPERT."

AMONG other dignitaries to whom Mr. Jerome Hopkins has lately applied for opinions regarding his forthcoming innovation of Sunday evening oratorio in New York, he addressed a note to Mayor Hewitt, who dismissed the subject last Sunday through the papers in a sickly attempt at witty persiflage, to which, however, Jerome Hopkins has replied as follows, and we modestly express the view that in it our worthy but bumptious Mayor has found his match:

Hon. Abram S. Hewitt:

DEAR SIR—Your favor of the 26th has been received (through the press), but fails to answer a respectful question asked of a fellow-citizen, who, having had "musicales" at his own house (as you have had), might naturally be supposed to be intellectually, if not technically, something of an "expert."

My humble interrogative was not put hypothetically, but categorically, and (according to J. Stuart Mill) it could not be properly answered syllogistically.

Your Honor had treated the concert-saloon and liquor topics with such signal ability that to take your Honor for an equal expert in music as in beer was surely venial on my part, but for the Mayor of this great city to so flippantly dismiss a serious and important question of art and morals, and one to which deep study has long been given by the best governmental minds of Europe, is (to say the least) in very dubious taste, and will appear in marked contrast to the letters received by me on the same subject from various city pastors.

Furthermore, your Honor is unfortunate in your illustration, for Hindel's oratorios are commonly called pretty "good" music, yet it is historical that they "bored" the renowned authors Charles Lamb and Dr. Samuel Johnson. It can scarcely be possible that such auditors were not what your Honor calls "intelligent."

Permit me in conclusion to venture the opinion that, in my having considered your Honor as a musical "expert" and your Honor having taken me for an idiot, both were mistaken.

Your obedient servant,

JEROME HOPKINS.

CLOVER HILL HERMITAGE, March 27, 1887.

M. T. N. A.

THE time is rapidly approaching when the eleventh annual meeting of the Music Teachers' National Association will be called to order at Indianapolis by its President, Calixa Lavallée, and it is appropriate at this juncture to give special attention to all matters pertaining to the welfare of the association and the success of the coming meeting. A communication from one of the leading men of the association and one who is a most conscientious and unselfish "worker," received by us a few weeks ago, contains suggestions and remarks which are apropos and of such importance that we shall print some of them.

Among other things, he says:

I see Mr. X is booked for an essay at Indianapolis. Mr. X is a good musician, &c., but why not bring forward *new* men? It impresses me that unless certain factors are honored annually they cannot be depended upon (a lamentable state of affairs), or that certain factors are so immodest as to molest the program committee and to compel the same to deal out recognition to them annually.

While it must be admitted that it is a difficult task which the program committee is intrusted with in the formation and again in the distribution of the program, the above remarks should be carefully considered by the committee. Why not adopt a standard rule to the effect that an essayist or artist who has appeared at a meeting is thereby debarred from appearing in a similar capacity at any of the meetings for two or three years following? That rule might be adopted by the association.

The writer continues:

A complete change as regards essayists and recitalists would remove some complaints against the M. T. N. A.; this one, viz.: "That it permits certain individuals to ride on its back into popularity."

To many of the unselfish members of the Music Teachers' National Association this very question has given great concern, mingled with the apprehension that the association might be, if it is not already, used to advance private schemes and fit personal aims. It is for this very reason that THE MUSICAL COURIER has been keeping a watchful eye upon all the movements involved in this growing and expanding institution, and there is, in our view, no greater danger ahead, and which requires piloting of the nicest kind in order to avoid it, than the personal ax-grinding that might be indulged in. It is our opinion that Indianapolis will unfold a tale, and if it does our friends of the Music Teachers' National Association can (to use an effective if not elegant expression) "bet their boots" that it will be printed in these columns.



## Symphonic Matinee.

THE third and last of Mr. Frank Van der Stucken's symphonic matinees was well attended at Chickering Hall on last Friday afternoon. The program, nicely arranged, varied and well suited for the occasion, included the following numbers:

Overture, "Fingal's Cave".....	F. Mendelssohn
Orchestra.	
Aria, "The Hindu Maiden".....	C. Reinecke
Miss Marie Groebel.	
Pianoforte concerto in D minor.....	Em. Moor
Maestoso. Allegro. Andante. Allegro con brio.	
Mr. Emanuel Moor.	
a. "Air".....	J. S. Bach
b. "Trümmerei".....	R. Schumann
Solo violin, Mr. G. Dannreuther.	
c. March, "Ruins of Athens".....	L. Van Beethoven
Orchestra.	
Songs.....	J. Brahms
a. "Thou art, O queen".....	
b. "Where the lindens bloom".....	Dudley Buck
Miss Marie Groebel.	
Symphony in C major, "Jupiter".....	W. A. Mozart

The orchestra has now attained, under Mr. Van der Stucken's musicianly guidance, a high degree of artistic excellence, and they played last Friday with unimpeachable ensemble and fine general results. In the "Trümmerei," by Schumann, which nicely arranged piano piece has become a great public favorite, Mr. Dannreuther gave the melody as a violin solo in so exquisite a manner that the audience insisted on a *da capo* performance. The Mendelssohn form-finished overture and Mozart's greatest symphony also received an adequate interpretation.

Miss Marie Groebel, who is possessed of a fine contralto voice, but whose use of the same is somewhat heavy, sang with taste Reinecke's "Hindu Maiden," in A minor. The composition is, especially the beginning and the end, considerably more interesting than most of the Leipzig composer's other lyric creations. The two songs also were well rendered by Miss Groebel, but the accompaniment in the case of the beautiful Brahms *Lied* was simply poor to a degree.

An interesting feature of the concert was Mr. Emanuel Moor's performance of his own pianoforte concerto in D minor. The young Hungarian has abundant talent both for composition and for piano-playing, but there is in all of his work so much of the unfinished, the simply amateurish, that it deprives the musically educated listener of the possibility of an enjoyment of Mr. Moor's work as a whole.

The first movement of the concerto shows the most promise of good things to come, but every time when one would imagine that now something really big will appear the musical thought or the expected climax peters out into almost nothing. The slow movement in F major consists of but one idea, and that not a very big one; it has not counter-subject, and the theme itself is restlessly transferred from one group of instruments to another, without change of treatment. This and the poor part which the piano plays in this movement make it the weakest of the three. The last movement has a short but characteristic theme, which is treated with some skill, even to the extent of a short-breathed attempt at fugue writing; the theme first appearing in D minor later on is used in D major for an abrupt close of the movement, which is altogether devoid of form. Mr. Moor, though evidently very nervous, played his work with dash and inspiration, and was warmly applauded by a friendly audience, whereupon he gave a *da capo* rendering of the last movement.

The difficult and not over-ingenious orchestral accompaniment was excellently played under Mr. Van der Stucken's careful conductorship.

## Boston Symphony Orchestra.

THERE was no falling off in public interest noticeable here in the three concerts given by the Boston Symphony Orchestra under Mr. Wilhelm Gericke's direction. Steinway Hall on last Thursday night, on the occasion of the third and last of these concerts, was very well filled, and the audience was appreciative to a degree.

The scheme of the program was the same as that of the last season concert at Boston, an exhaustive criticism of which, from the pen of our gifted contributor, Mr. Louis Maas, appeared in last week's issue of this journal. Here, as there, the orchestral selections were Goldmark's "Sakuntala" overture and Schubert's great C major symphony. Both are familiar to all concert-goers, the former being more interesting through the fine orchestral coloring and skillful harmonic devices and treatment than through greatness of invention, and the latter representing Schubert's greatest work, and the undoubtedly most beautiful symphony which has been written since Beethoven, with the possible exception, however, of Raff's "Im Walde," which we place on the same high level.

The overture was interpreted under Mr. Gericke's direction with precision, fine working out of detail, and with a dramatic *clat* in the somewhat vulgar close of the work which took the house by storm, and brought down upon the conductor's modestly-bowed head an avalanche of applause. The symphony of the "heavenly length" was given with all repetitions, thus consuming over an hour of time for its performance, which was rhythmically precise and dynamically well shaded. Mr. Gericke's reading, however, did not differ much from the conventional ones, except in regard to the somewhat slow tempi taken in all three of the faster movements and the accelerated tempo of the slow movement. It was through this lack of contrast in tempi that the peculiar march characteristics of the symphony became somewhat wearisome apparent.

Mr. Rafael Joseffy was the soloist of the evening, and in his

performance of the Henselt piano concerto in F minor he fairly surpassed himself. We have never before heard the great pianist play with so much power as he did in the first movement and with so much feeling as he displayed in the slow movement of this concerto, and as for his technic nothing more finished than his rendering of the difficult last movement at a tremendous rate of tempo could well be imagined. Mr. Joseffy was, of course, and as usual, overwhelmed with applause, but despite a triple hearty recall he wisely refrained from giving an encore.

## Mrs. Burmeister-Petersen's Recital.

THE second and last of Mrs. Dory Burmeister-Petersen's piano recitals, which was given at Steinway Hall last Wednesday evening, confirmed and even increased the favorable impressions previously expressed about the young Baltimore pianiste. She played this time with more freedom and abandon than on former occasions, and her rendering of Beethoven's D minor sonata, op. 31, No. 2, especially of the slow movement of the same, was marked by a great deal of musicianly feeling and a high degree of musical intelligence. In many of the exquisite sketches from Schumann's "Carnival" we were surprised at the lady's poetry of conception; but the performance, as a whole, was marred by the over-use of the pedal. As especially well played, from a technical point of view, we must still mention Liszt's arrangement of Count Zichy's "Adèle" waltz and of Kullak's study, "The Hunt." The interesting program in full, the performance of which was frequently interrupted by loud and enthusiastic applause, read as follows:

Sonata in D minor, op. 31, No. 2.....	L. Van Beethoven
Carnival, op. 9.....	Robert Schumann
a. Theme and variations in B flat major, op. 149, No. 3.....	
b. Serenade, "Hark! hark!".....	Franz Schubert
c. The Lark.....	Transcriptions by Liszt.
d. "Withered Flowers".....	
Valse in B flat major.....	J. Zichy
e. "The Hunt," in E flat major.....	Th. Kullak
a. Romance in E flat major, op. 44, No. 1.....	
b. Etude in C major, op. 23, No. 2.....	A. Rubinstein
c. Impromptu in F major, op. 16, No. 1.....	
d. Valse Caprice in E flat major.....	

## The Thomas Pops.

IF Theodore Thomas was bent upon leaving behind him with the patrons of the Popular Concerts a particularly favorable impression, he certainly could not have succeeded better than he did with the two last entertainments of the series, given respectively on Tuesday night and Thursday afternoon of last week, and both of which were largely attended by cultivated and enthusiastic audiences at the Metropolitan Opera-House.

The program for the evening concert was devoted exclusively to works by Beethoven, and read as follows:

Overture, "Egmont".....	—
Recitation and aria, "Ruins of Athens".....	—
Mr. Myron W. Whitney.	
Symphony, No. 3, "Eroica".....	—
Ariette, "In Questa Tomba".....	—
Mr. Myron W. Whitney.	
Septet, Op. 30.....	—
Andante con variazioni. Scherzo. Allegro molto vivace. Andante con moto alla marcia. Presto.	

The orchestra was increased in size for the special occasion and numbered one hundred and eleven performers. The doubling of the woodwind and horns was particularly effective in the "Eroica" symphony, which was rendered with great spirit, verve and precision, and elicited considerable applause, not so much, however, as the performance deserved. The playing of the same three movements from the "septet" that were also given at the last Philharmonic concert was characterized by smoothness and elegance.

Mr. Whitney was in good voice, and, as usual with him, he sang carefully and artistically. The beautiful aria from the "Ruins of Athens" particularly pleased us, while the "In Questa Tomba" would seem to require a female voice, for which it was written, rather than that of a basso. The orchestration of the accompaniment, which was not the one supplied by Raff for this aria, is excellent notwithstanding. We do not know by whom it is.

The program for the matinee was specially attractive, varied and interesting. It consisted of the following selections:

Vompiel, "Meistersinger".....	Wagner
Concerto, for two violins.....	Bach
Vivace. Largo ma non tanto.	
Messrs. Bendix and Kopff.	
Suite, Op. 39 (new).....	Dvorak
1. Preludium (Pastorale). 2. Polka. 3. Minuet (allegro giusto).	
4. Romanze. 5. Fiaale.	
Overture, "Sakuntala".....	Goldmark
Tarantelle, for flute and clarinet.....	Saint-Saëns
Messrs. Oesterle and Schreurs.	
Hungarian Rhapsody, No. 12.....	Liszt

The orchestra was in fine trim and they played their respective numbers with both smoothness and brilliancy. The new Dvorak suite in D minor is a highly interesting work which we would like to soon hear again. Messrs. Max Bendix and Kopff showed fine technic, and the former also a good tone in the performance of the beautiful Bach concerto, while the other solo players, from Mr. Thomas's excellent forces, Messrs. Oesterle and Schreurs (to whose names should have been added on the program the name of Mr. Bour, the first oboe, whose part in the difficult, but very pretty, virtuoso piece by Saint-Saëns was of almost equal importance as that of his two colleagues), so pleased the public that they insisted on a *da capo* performance of the "Tarantelle," which Mr. Thomas was gracious enough to comply with by repeating the last quarter of the composition.

## HOME NEWS.

—An interesting afternoon musicale was given by Mrs. Marie Dansz, the well-known teacher of singing, at her residence, "The Florida," 331 Second-ave., on last Friday.

—The route of the Mendelssohn Quintet Club is: Three Rivers, Mich., to-day; 7, Goshen, Ind.; 8, Marion; 9, Warsaw; 11, Kendallville; 12, Jackson, Mich.; 14, Grand Rapids; 16, Notre Dame College, near South Bend; 18 and 19, Chicago.

—The pianoforte score of "Ruddygore" is being delayed in order to defeat the American pirates, who two years ago got the pianoforte version of "The Mikado" and vamped up some orchestration of their own. As the music is not yet published, only the authorized companies can play it.—*London Figaro*.

—A soiree musicale was given at the Metropolitan Opera-House Concert Hall last Saturday night by Miss Kitty Berger, a performer on that most disastrously maudlin musical instrument, the zither. The lady was assisted by Miss Carlotta Pinner, soprano; Mrs. Anna Bulkley Hills, contralto; Carl Levensen, baritone; Carlos Sobrino, pianist; F. De Lahodny, zitherist, and A. Greenhalgh, accompanist.

—A complimentary concert was given to Miss Maria S. Brainerd, at Steck Hall, on last Saturday evening. The fair soprano was assisted on this occasion by Miss Ella Earle, soprano; Mrs. W. F. Crane, soprano; Mrs. Anna Bulkley Hills, contralto; Miss Elizabeth A. Pennell, contralto; William Dennison, tenor; William H. Beckett, baritone; Charles B. Hawley, bass; Michael Banner, violinist, and Caryl Florio, accompanist.

—A well-attended concert was given at Chickering Hall last Saturday night by Mrs. Henrietta Beebe-Lawton, when the well-known and popular singer had the assistance of the following artists:

Mrs. Sarah Barron-Anderson.....	Contralto
William H. Lawton.....	Tenor
Francis Fischer Powers.....	Baritone
Dr. Carl E. Martus.....	Basso
Michael Banner.....	Violinist
Adolf Hardege.....	Violoncellist
Reinhold L. Herman.....	Conductor

—Last March Matthias Mersheim took a place in the orchestra of the Palace Garden which had been vacated by another member of the Musical Mutual Protective Union. A committee of the union ordered him to give up the place and to show cause why he should not be disciplined. He did not show cause and the union expelled him. He appealed to the courts, and Judge Ingraham gave him last week a peremptory order commanding the union to reinstate him because the by-laws of the union were not complied with by sending a copy of the charges to Mersheim. Judge Ingraham says that the committee had no more authority to make the order sent to him than to make an order directing him to abstain from food.

—The closing performances of the National Opera Company were well attended at the Metropolitan Opera-House. On Wednesday night "Martha" was repeated with the same cast as heretofore, and was followed by the Rubinstein "Bal Costumé" ballet. On Friday night Delibes's ballet "Sylvia" was given for the first time here this season. Mrs. Gillet carried off the honors of the evening. The orchestra was in good trim and played the pretty music in excellent manner under Mr. Hinrichs's guidance. The ballet was preceded by Masse's one-act opera "Galathée," which Mr. Mees conducted. The last performance was that of Rubinstein's "Nero," the fifth repetition of which successful work brought to the house the largest audience of the entire season.

—The cost to two persons to hear Adelina Patti sing in the opera of "Martha" (one of the three in which she will appear at the Boston Theatre during the week beginning April 25) would furnish two season tickets to the Boston Symphony Concerts for 1887-8; provide three months' instruction at any reputable music school; purchase all the Beethoven and Mozart symphonies arranged for four hands and well bound; buy all the songs of Schubert and Schumann; equal one subscription in either Cecilia, Boylston or Apollo clubs, or one each in the Euterpe or the Chamber Music Society, or rent a good pianoforte for three months. The Patti must have her price and she is the finest vocalist whom one can hear, but to pay \$7 to hear the "Last Rose" and accessories is rather more than the simple-minded Puritan can afford. The appearance of Patti in Bizet's "Carmen" will certainly be an event, perhaps a \$7 success.—*George H. Wilson, in Boston Evening Traveller*.

—A concert was given last week, Tuesday night at Steck Hall by Mr. Benjamin Merrill, a young American, with considerable pianistic talent. His playing is more of the refined than of the broad or powerful kind, but it is thoroughly pleasing, because it is nice and finished and not overpretentious. Miss Marie Van, who was in excellent voice, sang with taste, and was twice heartily encored. The following was the program of the occasion:

Piano, "Adonislage" (Lament of Adonis).....	Jensen
From "Eroica".....	
Songs, {a. "A Spring Night".....	Schumann
{b. "The Nobles".....	
Piano, Presto.....	Beethoven
From sonata, op. 10, No. 3.....	
Song, "Springtide".....	Reinhold Becker
Piano, larghetto from second concerto in F minor.....	Chopin
(Orchestral part arranged for second piano.)	
Piano, {a. Nocturne, op. 27, No. 2.....	Chopin
{b. Impromptu, op. 29.....	
Song, "Pensio".....	Toati
Piano, {a. Romance Pathétique, No. 1.....	Floersheim
{b. Valse Brillante.....	Moszkowski



## PERSONALS.

**DORY BURMEISTER-PETERSEN.**—Mrs. Dory Burmeister-Petersen, the eminent pianiste, whose picture appears on our front page this week, was born in August, 1860, in Oldenburg. In the early years of her childhood she showed a great love for music, combined with a wonderful natural talent.

Later on her parents removed to Hamburg, and there the then eight-years-old girl received her first music lessons. As soon, however, as her parents perceived that it was the child's greatest desire to devote herself entirely to piano playing, the lessons were abandoned. Under these difficulties, however, her courage increased, and through her own efforts the lessons were continued. A recommendation of Dr. Hans von Bülow opened for her the way to a meeting with the master of masters, Franz Liszt. He at once recognized her eminent talent, and Dory Petersen became the favorite of his many pupils who accompanied the master on his travels, and was also one of the few to receive private lessons in later years. Henceforth the young artiste devoted herself most earnestly to her studies, at the same time appearing in concerts in the larger cities of Germany, Italy, Hungary and France, meeting everywhere with success. In Pesth and Weimar the master had the satisfaction of being a witness of most enthusiastic reception of his favorite, and remarked that even in Tausig's and Bendel's time he had never heard the "Norma Fantasia" performed in a more artistic manner.

**MISS EMILY WINANT.**—Miss Emily Winant, America's great, if not greatest, contralto, is winning golden opinions on the other side of the water. The London *Telegraph* of March 5 says:

A word for the American contralto, Miss Emily Winant, who sang Liszt's "Kennst du das Land"—one of the great virtuoso's best songs—with much beauty of voice, method and expression. This artist is a gain to the executive resources of the present season.

The London *Musical World* says:

A well-merited success was also obtained by Miss Emily Winant's truly poetical rendering of Liszt's famous song "Kennst du das Land." It is a genuine pleasure to listen to this lady's contralto, which is of equal beauty throughout its extensive compass.

**JOSEFFY.**—Mr. Rafael Joseffy will not accompany the Boston Symphony Orchestra on their concert tour through the States. In his place Miss Adele Aus der Ohe has accepted the offer to be Mr. Gericke's solo pianiste. Mrs. Hastreiter will arrive here on the Arizona in a few days. Meanwhile Mr. Gericke himself has been taking a little rest here, preparatory to his prolonged journey. He has been the guest of Mr. G. Schirmer, the music publisher.

**BOITO-VERDI.**—Boito and Verdi are joint presidents of the musical commission of the exhibition to be held next year at Bologna.

**NORDICA.**—I trust I am not guilty of any mild indiscretion in announcing that Miss Nordica is engaged to be married to Mr. Frederick Cliffe, a pupil of Sir Arthur Sullivan. Mr. Cliffe is a well-known organist, is accompanist at the Promenade Concerts, and was deputy-organist at the last Leeds Festival.—*London Figaro*.

**DAVIDOFF.**—A rich Russian named Vladimir Alexander Davidoff has made a present to the Paris Conservatory of Music of a genuine Stradivarius fiddle from the year 1708. The condition attached to the gift is that the instrument be used at the yearly public examinations by the pupil whom the violin professors have recommended for *premier prix*.

**HAUK.**—Mrs. Minnie Hauk, after playing "Carmen" five times, repeated the part of *Marguerite* in "Faust" for the fifth time last Tuesday for her "adieu" of Amsterdam. While in Holland she received, on the proposition of Mr. Ambrose Thomas, the diploma of "Officier de l'Académie Française." I have received from Amsterdam a selection from the local papers. To a man who does not know a word of Dutch they are more or less interesting reading. I note, however, that one critic refers to Mrs. Hauk as a "tooneelspeeler," a "bijzonderheden" and a "natuurlijkheid;" while another winds up his review thus eloquently: "Woensdagavond treedt zij nog eens op. Wij kunnen aan allen, die gisterenavond niet tegenwoordig waren, wel aanbevelen deze laatste voorstelling bij te wonen." In which I sincerely hope and trust there is nothing absolutely libelous.—*London Figaro*.

**GADE.**—*London Figaro* says: "Niels W. Gade was seventy last month, and the occasion was taken for a grand reception and performance in his honor." The announcement seems to us a trifle too previous, as the great Dane was born at Copenhagen on October 22, 1817.

**MUORI.**—Camille Muori, the young soprano of this city, who has everything in her favor to make a great success, will sing with the Boston Ideal Opera Company next season.—*Chicago Inter-Ocean*.

**BURMEISTER.**—In its criticism on last week's Peabody concert the Baltimore *Sun* says:

Mr. Burmeister's rendition of the Chopin F minor piano concerto surpassed his playing at the rehearsal the day before. He is a most scholarly and conscientious artist, who loves exactness and finish, as well as fire and enthusiasm and who studies carefully to bring out every point in a composition. He did full justice to the concerto, which is certainly not altogether grateful to the pianist, especially in its first movement. The second, however, is exceedingly melodious and sentimental, while the third is strong and yet charming in its rhythmic originality. Mr. Burmeister was enthusiastically recalled.

**SEMBRICH.**—Marcella Sembrich, the great soprano, has received a flattering offer for a few appearances at the Brussels Royal Opera-House. She has accepted them and will be heard there

in "Lucia," "Faust," and "Mireille" during the space of ten days, from the 15th to the 25th inst.

**LAMBERT PLEASES BOSTONIANS.**—Alexander Lambert, the pianist, played for the first time in Boston last week, and the Boston *Daily Advertiser* reviews the recital in the following manner:

Calm, grave, serious and almost solemn in demeanor, more like a student in theology than a bachelor in music, is Mr. Alexander Lambert, who was last evening presented to a Boston audience under the encouraging auspices of the Messrs. Chickering, and in their hall. But, in spite of this almost scholastic appearance, Mr. Lambert has within him many fine qualities of both the virtuoso and the artist, as he has also the skill and the power to show these out clearly.

His program was an ambitious and exacting one, although it included no extract from the two authors who are perhaps the most difficult to render truly—Beethoven and Mozart. The performance showed, first of all, a remarkably even and facile command of the keyboard, the player's independence and equality of finger-work, his control of dynamic gradation, his freedom and velocity in octaves, his skill in staccato, whether from the finger or the wrist, his clearness of thematic enunciation and his ability to preserve unmarred by roughness the full force and to educe the lightest voice of the splendid instrument he played, being all agreeably eminent. There seemed to be no lack of variety or aptness in his technique, and it showed redundancy only in too profuse a pedal at times and in occasional disposition toward that urgency which the old army phrase would describe as "rushing things." Of Mr. Lambert's interpretative power less can be said, because his program was, but for a couple of numbers, rather a superficial one; following this through, he seemed to be earnest rather than warm, delicate rather than tender, and fine rather than fanciful. His own study was good—having a clearly formed figure properly developed, and ending in due season. His accompaniments to two short violin solos from Svendsen and Brahms-Joachim, delightfully performed by Mr. Adamowski, were beautifully played and showed a right musicianly feeling in their subordination and close attendance.

The audience crowded the hall and was composed chiefly of musical people, although a number of society people were scattered through it.

**A HIGH-PRICED ORGANIST.**—When the Rev. Dr. Willard W. Boyd, of St. Louis, begins his active work here in the fall at the First Baptist Church, Prof. E. M. Bowman, the organist and musical leader, who has been with him for over seven years, will, it is expected, take charge of the music and singing in the church. Dr. Boyd and Professor Bowman have been inseparable in their work during the last few years, and have been called the St. Louis Moody and Sankey. Professor Bowman is one of the leading musical directors of the West, and is president of the American College of Musicians. He will receive a salary here of \$2,000 a year—the highest ever paid in this city for similar work. It is with some sacrifice, however, that he will leave St. Louis, as he is getting \$2,000 in the church there and has classes that make his annual income over \$5,000. He is at present musical director and organist in Dr. Boyd's church in St. Louis. He has under him a solo quartet for regular service, supplemented by a choir of young men, two choirs of children, one of boys and one of girls, for special services, besides a Sunday-school chorus of several hundred voices. He has charge of the music in the Sunday-school and drills the scholars at each service.

Professor Bowman also composes music appropriate for the church services. Sometimes Dr. Boyd will give him the subject on which he is going to speak, and he will compose something which will sound in harmony, and which he will play immediately after Dr. Boyd finishes his sermon. It was thought by members of the congregation of the First Baptist Church here that Professor Bowman was so closely connected with the work of Dr. Boyd that he would be of great assistance to the pastor when the latter began his labors here.

Professor Bowman has been in St. Louis about twenty years, during which time he gained many admirers, and has large classes of private pupils. He has been with the Second Baptist Church of St. Louis for seven years.

The question of inviting Professor Bowman here has been under consideration by the members of the First Baptist Church of this city for some time, but final action was not taken until a few days ago, when a meeting of the church was held for the purpose. Some members thought that the church could not afford to go to the additional expense of securing his services in view of the large salary to be paid Dr. Boyd. The expenses of the church at present for music are \$1,000 a year, and the cost will be \$2,500 at least if Professor Bowman be secured. It was finally agreed, however, to appropriate \$2,500 to the music committee for the purpose of securing Professor Bowman and meeting other expenses.

Although Dr. Boyd was anxious to bring Professor Bowman here with him and advised the church to obtain him, all the arrangements with the minister were made prior to this, and the matter of inviting Professor Bowman was an after-consideration. Dr. Boyd will arrive about May 1, but will not begin active work until September 1, at which time Professor Bowman is expected here. During May and June Dr. Boyd will chiefly busy himself in getting acquainted with the members of the congregation, and the next two months he will be absent on his vacation. He will not go to housekeeping until his return to the city in the fall. Dr. Boyd will receive \$5,000 a year here, not as much as he is receiving in St. Louis.

Mr. Baum, the present organist of the church, has made many friends during his five or six years of service. As he has been engaged for the year he will probably remain until Professor Bowman's arrival, when some satisfactory arrangement will be made.

The letter inviting Professor Bowman to come here has been forwarded by the music committee, and an answer is expected in a few days.—*Newark Evening News*.

## Marie Louise Durand.

**A** RECENT letter from Milan to Mr. L. M. Ruben, of this city, states that this celebrated cantatrice is about to leave the stage and retire to private life. This will be greatly regretted by the musical world both here and in Europe. Unfortunately the public here have had no opportunity of hearing this great artiste since she became eminent in Europe. Mrs. Durand is an American by birth, a native of New Orleans, and received her musical tuition from Achille Errani, of this city, who has been the instructor and honest adviser to most of our American prima donnas who have gained eminence in European capitals. Under Max Maretzek's régime at the Academy of Music Marie Durand appeared in Italian opera (not so many years ago) as *chanteuse légère*, her voice being then of lighter quality. Her remarkable beauty, personal charms and grace, as much as her beautiful voice, gained for her then, at the beginning of her career, the sympathy of the public; but her reputation found a quick echo among European impresarios, and she bid adieu to her native land to accept some of the tempting offers held out by them. Her recognition in Europe was a quick one and within a few years she held the position which she still holds to-day, on the point of bidding adieu to the stage, as one of the best, if not the best, of the few living dramatic prima donnas.

During the period covering fifteen years she has been engaged

in London, St. Petersburg, Vienna, and three years ago her name was immortalized in South America. Her greatest success she scored in "Norma," "Lucrezia Borgia," "Gioconda," "Ruy Blas," "Alda," and as *Valentine* in the "Huguenots."

At her palatial country house, near Florence, where, surrounded by her family, consisting of her husband, mother and two charming daughters, she enjoys her short vacation during the hot summer months, she is delighted to meet Americans, as she is devoted to her native country. At a soirée she gave to a party of Americans visiting her last summer she charmed her hearers by singing some English ballads with a pronunciation as clear and distinct as though she never had left her native shore.

The American or National opera, which plumes itself on its nativism, would have done well to engage this truly great American artiste and star; its own "stars" might then have been more propitious. Like Annie Louise Cary, a few years ago, Marie Louise Durand bids adieu to the public and the stage now in the midst of her glory.

## M. T. N. A.

*Editors Musical Courier:*

**T**HE following circular letter has been sent to a large number of representative teachers throughout the country, resulting in the collation of a mass of important, experimental testimony; but in the hope that still other valuable testimony may be gathered through the aid of your widely circulating columns, may I ask that you will kindly publish the questions, with the request that any of your readers, so inclined, will favor me with the answers suggested by their own experience and opinions.

Yours truly, E. M. B.

In order to more intelligently treat a topic on which the program committee of the M. T. N. A. desire me to speak at the Indianapolis meeting, will you kindly do me and all concerned the great favor to briefly answer the following questions in the space provided and return to me at as early a date as may be convenient to you? The courtesy will be very much appreciated.

Yours fraternally, E. M. BOWMAN.

ST. LOUIS ("A") Mo.

1. Of the pupils coming to you for instruction, who have already studied more or less, is it your experience (as it is mine) that a comparatively small percentage come possessed of the fundamental resource of the pianist—the germ of all artistic performance—viz. a pure legato touch?

2. In your opinion is this deficiency generally due to any unusual difficulty in acquiring that touch, or to careless or incompetent instruction?

3. Is the legato touch, *per se*, a matter requiring the growth of years, or can it, and should it, be the first thing acquired by the beginner?

4. Does undue haste in the earlier stages of instruction and study, the generally gratified ambition to begin playing somewhat difficult pieces (in which there usually occur chords, octaves, &c.) before the nervous and muscular powers of the hands have been sufficiently developed tend to prevent the acquirement of a good legato touch?

5. As nearly as you can recall the experience of the past five years, what percentage (of pupils already playing somewhat) has not required your reforming skill in special attention to this, as it seems to me, prevalent deficiency?

## FOREIGN NOTES.

... "Lohengrin" was produced for the first time in Moscow on February 21, and the work met with a most enthusiastic reception. The tenor Silva sang the title-role.

... The success of Wagner's "Die Walküre," which is being given three times weekly at the Brussels Théâtre de la Monnaie, has been so unexpectedly great that the managers of that institution, Messrs. Dupont and Lapiassa, have concluded to produce next season the entire tetralogy.

... The United Richard Wagner Society (London branch) propose to start a new quarterly publication for the purpose of furthering the Wagner movement in England. In June a conversation will be held, on which occasion Dr. Hans Richter has consented to conduct the "Siegfried Idyll." A choir chosen from the German choral societies and a ladies' chorus will perform selections from Wagner's dramas. Mr. Walter Bache and several other eminent artists have also promised their assistance.

... On Emperor William's birthday, the 22d inst., the following artistic program was gone through in the presence of the German court and the foreign princes. When all the guests had assembled the performance began with *tableaux vivants* representing Charles V. in Augsburg. A duet from the opera of "Tannhäuser" followed, which was sung by Albert Niemann and Mrs. Saxe-Hoffmeister. A quartet from Verdi's "Don Carlos" was rendered by Misses Renard and Pattini, Mrs. Artot and Mr. Padilla, after which was presented a scene from "Don Juan."

... One of the novelties promised at the festival of foreigners to be held under Mr. Randegger's direction at Norwich next autumn will be Mr. Bottesini's "Garden of Olivet." The libretto is by Mr. J. Bennett and the work will be devotional rather than dramatic. The plan is essentially Jewish, the "Reader" giving the text, upon which other people comment, although sometimes the reading and reflection are carried on simultaneously. The Norwich *Argus* appears to have had a view of the work, and in an interesting article a writer in that paper describes it as "a sermon set to music," although let us hope that the thing will be a little more lively than the suggestion would seem to warrant.—*London Figaro*.

—Ludwig Engländer, the composer of "Prince Consort," will leave for Vienna this month, consequent upon a cablegram received from Cranz, the publisher, in reference to a new opera recently completed by Engländer.



## The Young Philharmonics.

**A** PEEP at the interior of Steinway Hall on Saturday afternoon would have convinced the most skeptical that Jerome Hopkins's Young Philharmonic concerts have "caught on" (to borrow a slang phrase), for there was an audience at their fourth concert which was simply astonishing for such a stormy day, and when the choral band of young singers filled the spacious auditorium with the familiar measures of Handel's "Hallelujah" chorus and other selections one forgot that there were any such things as snow and slush and rain and storm, tears and misery in the world, for (as many of our best musicians there remarked) "such choral singing by boys and girls had never before been heard in New York." The attack in the fugue, the sustained power and the purity of intonation of long notes would have been admirable even in an adult chorus, but when heard from children it was really astonishing. Familiarity with the Young Philharmonic and its free training schools of talented children but increases our admiration for the greatness and universality of the enterprise, for amid the legions of other metropolitan musical ventures its mission is unique, and it is the only successful attempt ever made to present programs by adult solo artists and children's choruses together, and that in music which compels the respect of educated musicians. Thus at this concert were compositions by Handel, Beethoven and Cherubini, as well as works (for one and two pianos) by Jaell and by Jerome Hopkins himself; and interspersed were heard the solo voices of Miss Josephine Royston, the lovely young soprano; Miss Josephine Curtis, a contralto with a truly luscious voice, and Mr. Treasure, a good baritone, in selections from Mr. Hopkins's own dialogue-atorio of "Samuel," a work first given as a "Bible opera" at the New York Academy of Music in 1877. The dialogue in this last was well sustained by Miss Clyde Ralston and Mr. S. R. Trimble, both of whom read with excellent declamation. The lady's exclamation, with a shriek: "Why hast thou deceived me, for thou art Saul?" fairly sent a thrill of terror through the audience.

A further discussion of this style of composition, which is intended to be a "new departure," its merits and defects, is deferred until later, when the work will be given with orchestra.

Of deep interest to musicians was Jerome Hopkins's introduction and arrangement of Cherubini's fugue in D for two pianos, played by the arranger and the talented young W. B. Stone. The work is scored for orchestra, but as played at this concert it makes a very effective concert number and was warmly applauded.

## Arion Concert.

**A** MOST interesting and enjoyable concert was given at Steinway Hall last Sunday night by the Arion male chorus, when the spacious hall and its galleries and annex were completely filled with friends of the society and members and their families.

The following was the well-arranged program for the occasion:

Overture, "Euryanthe".....	Carl Maria von Weber
Orchestra.	
"Die Allmacht".....	Franz Schubert
(Arranged for male chorus and orchestra by Franz Liszt.)	
Mr. Theo. J. Toedt, Arion Chorus and Orchestra.	
Concerto in G minor.....	Felix Mendelssohn-Bartholdy
Miss Adele Aus der Ohe.	
Concert trio, "Tremate empi".....	Ludwig van Beethoven
Mrs. Marie Gramm, Mr. Theo. J. Toedt and Mr. Fr. Remmert.	
"a," "Abendlied".....	J. S. Svendsen
"b," "Wohl über Nacht".....	Hans Schuy
"c," "Springtanz".....	Edvard Grieg
Arion Chorus.	
Songs.....	Robert Franz
"a," "Im Herbst".....	Ludwig Hartmann
"b," "Im Frühling".....	Mrs. Marie Gramm.
"a," "Elegie".....	E. C. Phelps
"b," "Nordisch".....	Carl Venh
Orchestra.	
"a," "Erl-König" (instrumentation by Franz Liszt).....	Franz Schubert
Mrs. Marie Gramm, Mr. Theo. J. Toedt, Mr. Remmert, Arion Chorus and Orchestra.	
"b," "Der Lausdnecht".....	Johann Herbeck
Arion Chorus and Orchestra.	

The Arionites have displayed this season more than ever great artistic activity and energy, and their aims, as well as the execution of the same under Mr. Frank Van der Stucken's conductorship, show a musical advance which is quite refreshing to observe. Their singing last Sunday night was characterized by vigor, nice shading, precision, and clearness of pronunciation and enunciation. Of the new and interesting *a capella* choruses two were redemanded, one of them, "Wohl über Nacht," by Hans Schuy, being the highly creditable creation of a member of Mr. Van der Stucken's efficient orchestra. This was not the only number on the program that owed its origin to resident composers. The others were Mr. E. C. Phelps, the gifted Brooklyn composer's noble and finely conceived and skillfully worked out "Elegie" in B flat, and Carl Venh's cleverly orchestrated, rhythmically interesting and freshly invented "Norse" movement. Mr. Venh is also a member of the orchestra, he being the leader of the second violins, and we were glad to see him bow his thanks to the audience, who enthusiastically demanded a *da capo* performance of the work.

Of the soloists the ladies deservedly carried away the lion's share of the applause of the evening. Miss Aus der Ohe played the somewhat hackneyed Mendelssohn G minor piano concerto with great finish, dash and verve, her technic displaying remarkable clearness of scale playing. She was thrice recalled and repeated the last movement of the concerto, when a slight hitch in the orchestral accompaniment which had occurred during the

original performance was successfully avoided. Otherwise the work of the orchestra was very fine and nearly perfect all throughout the evening.

Mrs. Gramm sang admirably and with most beautiful, sonorous and sympathetic voice. She also was most enthusiastically received and encored.

## Musical Items.

—This week's performances of "Ruddygore" at the Fifth Avenue Theatre are to bring the run of the operetta in this city to a close.

—Sir Arthur Sullivan's "Golden Legend," produced at Berlin under the composer's conductorship, has not "caught on" and has greatly displeased the critics.

—The New York Philharmonic Club will start on a professional tour of the Northwestern States and California, May 23, accompanied by Miss Anna Louise Tanner, soprano.

—The music composed for the tragedy of "Macbeth," by Edgar S. Kelley, of San Francisco, will be rendered by an orchestra and chorus under the direction of Mr. Van der Stucken, at Chickering Hall, April 27.

—Madeline Schiller will give two piano recitals in Chickering Hall on the afternoons of Friday, April 22, and Tuesday, April 26. It will be Mrs. Schiller's last public appearance previous to her departure for England.

—A cablegram to THE MUSICAL COURIER states the tremendous success at Cologne last Thursday night of Constanza Donita (Miss Seebass, of New York), who made her debut at the Cologne Stadt Theatre in Ambrose Thomas's "Mignon," Goethe singing the tenor part.

—At the fifth Retter-Toerge concert, which took place at Hamilton Hall, Pittsburgh, on March 29, Mr. Ad. M. Förster's quartet, op. 21, which had been played at a previous concert, was repeated by special request. It seems that Mr. Förster's quartet is a composition of more than usual merit.

—Mr. Michael Banner is about to return to Europe, and a few of his numerous friends and well-wishers—among whom are many lights of the fashionable world—will tender him a benefit performance prior to his departure. The affair is to come off at Chickering Hall on the afternoon of April 18.

—Mr. Aronson is ready to put a new operetta on at the Casino whenever a change of bill is needed, but "Erminie" is drawing as well as ever. The new series of Sunday night concerts will begin next Sunday, when members of Mr. Abbey's opera company will sing and Arditi will conduct the orchestra.

—Patti's representations at the Metropolitan Opera-House are to commence on next Monday night. The repertoire for her two weeks' sojourn in New York is as follows: Monday, "Traviata;" Wednesday, "Semiramide;" Friday, "Faust;" Monday, April 18, "Carmen;" Wednesday, April 20, "Lucia;" Saturday matinee, April 23, "Marta."

—Mr. Frank G. Ilsley, organist, composer and music teacher, well known in this city, died at his home in Newark on Wednesday last, after several months' illness. He leaves a widow, two sons and a daughter. Mr. Ilsley was one of the very first subscribers to this paper, and read it constantly for over seven years and until he became seriously ill.

—The last public rehearsal and concert of the Brooklyn Philharmonic Society took crowds to the Academy of Music across the river on last Friday afternoon and Saturday evening. The program was one of those alleged "request" programs, and consequently consisted of chestnuts. It opened with the Pastoral symphony, which was followed by the introduction and finale to "Tristan and Isolde," Fuchs's serenade for string orchestra, Liszt's second Hungarian rhapsody and the ball scene from Berlioz's "Romeo and Juliet." The performance, under Mr. Thomas, of all these numbers was excellent and elicited considerable applause.

—On Monday evening of last week a complimentary concert was given at Chickering Hall to Miss Hortense Hibbard. The program was varied and interesting. Miss Hibbard's piano playing is technically good and sympathetic, but more variety of expression would make it more interesting and enjoyable. Mrs. F. C. Bowman, soprano, succeeded better in her rendering of an aria by Massé than in some German songs, in two of which the tempo was taken too slowly. Miss Adelaide Foresman, contralto, has a sympathetic and well-trained voice and sang with good success. Miss Bertha Behrens gives promise of a good future as a violinist. Her technic is sure and her tone is rich, but her command of harmonics is as yet incomplete. Mr. F. Jameson, the tenor, sang some pretty songs and Mr. Adolf Glose was the accompanist of the evening.

—The other day a delicate-looking, weak-voiced young woman presented herself at Mrs. Patti's rooms in the Hotel Richelieu.

"Oh, madame," said the young woman, "I do wish you would please hear me sing. My folks won't give me any encouragement, and I want to be a prima donna."

The kind Welsh lady took the trembling creature to her bosom. "Yes, dear, brave child," she murmured, sympathetically. "I will hear you and give you a candid opinion."

This was reassuring. The young woman spread herself over the piano-stool, thrummed over a few bars and then launched out into a vocal massacre of "Fair Dove, Fond Dove."

Well, Mrs. Patti stood it with the fortitude of a Spartan ma-

tron, but it came pretty near breaking up Landlord Bemis's business. A wild-eyed man ran down into the hotel office with the startling information that somebody was evidently trying to kill a woman on the third floor; Henry E. Dixey's dog in the room above fell down in a fit, twitching his toes and foaming at the mouth; people came out of the Leland Hotel hard by to see where the fire was, and one of the three-masted schooners in the harbor at the foot of Van Buren-st. keeled over and sank with a dismal gurgling sound, preferring a watery grave to the torture of superaqueous existence.

But Mrs. Patti smiled as complacently as a lady who is watching her friend have her tooth pulled, and when the Chicago young woman finished, the diva exclaimed, rolling up her eyes as in a transport—an ecstasy of delight: "Charming! Superb! Wonderful! You have an entrancing voice, my child. If you were on the operatic stage you would make a tremendous reputation!"

Quivering with joy and eager to begin a career of unprecedented triumphs, the Chicago young woman went away, and for the next six months she will pester every visiting opera manager for an engagement. And this is the tactics—the racket, if you please—that Mrs. Patti plays upon every alleged vocalist that approaches her for her "opinion."—*Chicago News*.

—The Philharmonic Society will give their sixth and last concert this season on Saturday evening at the Metropolitan Opera-House. The usual public rehearsal is set down for Thursday afternoon. The program arranged for both performances includes Beethoven's A major symphony, No. 7, a new symphony by Alberta Franchetti, and Weber's "Concertstück," Adele Aus der Ohe being the pianist.

—"There's a piano recital I'd like to have you look after," said the city editor to the new reporter. "Do you think you can attend to it?"

"Sure."

"Ever criticize a piano recital?"

"No, but I can tell good gymnastics when I see them; and when the lady wades in and takes both hands to it and hits the key-board in seventeen different places all at once, you can bet I'll be there to say that it was one of the most brilliant performances ever attempted, executed with a brilliancy and éclat which stamped the lady as an artist without a superior."

He got the assignment.—*Merchant Traveler*.

## Canada.

OTTAWA, Can., March 29.

**T**HERE has been nothing to report during the last six weeks, everything, both musical and dramatic, having come to a standstill. The Parliamentary elections are in the first place to be blamed, and then the lateness of the season, the House not being called together until April 13. However, in the near future we shall have almost a plethora. The Ottawa Choral Society, Dr. G. C. Davies, conductor, leads off early in April, followed by the Philharmonic Society, Mr. Dingley Brown, conductor, Miss Annie Lampman, pianist; then four chamber concerts by the Ottawa String Quartet Club; a concert by Miss Annie Lampman, Misses Whyte and D. C. Scott, pianists, and a host of minor entertainments. Dr. Davies' organ recitals have been the one green spot in the desert so far, and have been most numerous attended. His programs, at all times judiciously chosen and artistically carried out, have been so varied as to show to advantage not only the manipulative skill of the performer, but his excellent mastery treatment of his subjects. The doctor is possessed of keen appreciation, delicate and masterly rendition, every effect of sympathetic and scholarly performance being discernible, while the orchestral effects produced have merited especial attention. LEONATUS.

## Chicago Items.

CHICAGO, April 2.

**P**RATT'S opera of "Lucille" has now been running three weeks, and has had good, fair support and been leniently received by the musicians and critics. Although privately some pretty harsh criticisms have been heard, publicly there seems to be a decided inclination to say all the good that can be discovered about the work, and Mr. Pratt certainly has cause to feel kindly toward all, and if other American composers are as well treated it can no longer be said that "a prophet has no honor, &c." The following extract from an editorial appeared in last Saturday's *Inter-Ocean*: "Of the future of the opera there can be no doubt," but as it did not indicate any particular course, the prognostication must prove true one way or the other.

The Chicago Chamber Music Society gave their fifth concert at the Madison Street Theatre last Monday evening. Brahms's piano quartet, op. 25, was the first on the list and was rendered by Miss Ingersoll, piano; Mr. Lewis, violin; Mr. Maurer, viola, and Mr. Hess, 'cello, in a very satisfactory way. Mr. Emil Liebling played a Grieg sonata, op. 7, in his usual clear and masterly manner, and with the assistance of Mr. C. W. Dodge, piano, Mr. Adolf Koelling, piano, and a quintet of strings for an accompaniment, the Bach triple concerto, which was seemingly appreciated by the audience. Miss Geneva Johnston was the soloist. She is a lady of fine presence and sang in a very pleasing manner Buck's "Creole Lover's Song" and "Where did you come from, baby dear?"

The Artists' Concert Club gave their thirty-fifth concert at the Madison Street Theatre last Tuesday afternoon. Mr. Seebach, piano; Mr. Berolina, violin, and Mr. Eichheim, 'cello, played a Rubinstein trio. Miss Jennie Dutton sang three songs (Mendelssohn, Klein and Streizski). She is a favorite with the Chicago public, and this was her last appearance prior to her departure for New York. Mr. August Hyllested played the "Etudes Symphoniques," by Schumann, a scherzo, D major nocturne and waltz, op. 42, by Chopin, in a masterly way. Mr. Hyllested's reputation as a pianist is secure in Chicago already. Mr. Berolina, violonist, played Moszkowski's serenade and was obliged to repeat it on a hearty encore.

The Chicago Coats Club gave a concert last Tuesday evening at Central Music Hall, with the assistance of Mrs. Viola Frost-Mixer, the People's Male Quartet, Mr. W. C. E. Seebach, pianist, and Miss Alice Doty, organist. The *Piece de resistance* of the evening was Mendelssohn's Forty-second Psalm, "As the hart pants," and Mr. C. Jay Smith, the director, is entitled to much credit for his able directing of the club, which did well. The People's Male Quartet took their part well, and Mrs. Viola Frost-Mixer, who is, without doubt, the most pleasing soprano in Chicago, took her part elegantly; her voice seems to grow in accordance with the size of the hall. Of course, with Mr. Seebach at the piano, nothing more could be asked, and Alice Doty performed her part at the organ as well as possible with the organ sent a mile away from the stage.

# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 373.

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PER INCH.

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Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, APRIL 6, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

### BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

### THAT CLASSIFICATION.

IF it were not for a flagrant abuse of the privileges of the press we would pay no attention to the absurd and ridiculous attempt of the paper called the *Earth* to classify some of the pianos manufactured here and in Boston; but the insolent manner in which important houses in the trade are misplaced, evidently intentionally, and the damage which unprincipled competitors can in consequence inflict upon such firms, call for a prompt treatment of the case. As to the so-called classification or rating, we can dismiss it when we say that the person who arranged it did not even possess sufficient knowledge of the question he began to discuss to distinguish dealers from manufacturers. In a list of 54 piano houses which the *Earth* rates as manufacturers and speaks of as manufacturers are included the firm of Taylor & Son, piano dealers; F. Schuler, who is called Schuler & Co., piano dealer, and Raven, who is also a dealer. Consequently such blunders, and others too numerous to mention, make the list an absurdity, except, as we stated before, in the effect it will have when used by unprincipled competitors.

It appears that during the past weeks a man has been visiting many piano manufacturers, representing the *Earth*, and in some instances asking for advertisements and claiming the privilege to classify or rate the instruments, the classification to be published in said paper. It appears also that this individual had no difficulty in finding piano men who posted him, probably on their own instruments, for it was soon rumored that certain houses, or, as it was said later, one house, had accepted the scheme and ordered thousands of copies of the paper for distribution among agents and customers in case the classification appeared to suit them and their purposes.

We do not propose to reprint the list of firms under the rating of the *Earth*, for, in the first place, it is damaging in its effect, and, secondly, not worthy of reproduction in a paper like this. A copy of the rating is to be seen in the office of THE MUSICAL COURIER.

Suspicion points to the fact that the whole scheme was instigated by some interested persons, and that it was not the spontaneous action of a disinterested journalist. Far from being a complete rating, as it is called, the following firms were not alluded to at all: Stultz & Bauer, Hallet & Cumston, Marshall & Wendell, C. M. Stieff, the Smith American Company, Everett Piano Company, C. Kurtzman, Chase, at Grand Rapids, and especially the A. B. Chase Company. Folks & Co. were not mentioned; neither was Francis Connor, nor was Peter Kelmer, or Albrecht & Co., or Lawrence & Son, or Morris & Co., or Norris & Fletcher, or McPhail & Co.,

or Baker, or Charles Rogers, or Huner, or Weser, or Guild, or Bourne, or Engelbrecht & Thompson, or Wegman & Henning, or E. G. Harrington & Co. Not one of the Chicago houses was referred to, and no San Francisco house was mentioned, and yet the *Earth* claims to have made a classification or rating. Nonsense!

As to sincerity of purpose, the following letter will suffice as an example of *Earth* methods. It is directed to the president of the Estey Piano Company:

OFFICE OF THE "EARTH," NEW YORK, April 5, 1887.

MY DEAR SIR—I did what I could in your interests and took a great deal of trouble in the matter, and if you will look into our list you will see that *there are some excellent pianos considerably below yours*. I trust you will feel disposed to give me a contract, and suggest the enclosed, which I will insert for you at \$100 for twelve months.

Kindly reply early and oblige,

Yours faithfully,

P. WALMESLEY.

The enclosed is a large sample advertisement for which the \$100 per annum was asked, and Walmsley was the emissary of the *Earth* who stated in the warehouses of the Estey Company, before the rating was published, that if the company would give him an advertisement he would try to secure a higher rating for them. The whole method reminds us of the old system formerly applied to piano manufacturers in case they did not advertise, and which has happily been exterminated by THE MUSICAL COURIER.

And this is all we have to say in reference to the futile efforts of the obscure *Earth* to create a useless controversy in the piano trade. One word, however, as to classification:

Not only do we deny that pianos can be classified, but we pronounce it impossible to parallel pianos. Nothing of the sort can be done, because pianos are constructed upon bases that are radically different—different in principle of construction, different in applied methods, different in structure itself, different in hundreds of details which the *Earth* ignoramus and hundreds like him cannot understand.

Take this very Estey piano. The technical head of construction is a man whose very system is individual. His views of scale, of proportion, of tone and of detail in action are his own. Where is the parallel piano? Take Gmehlin's patents in the Behr piano. See the action-frame, the end-wood bridge, the harmonic scale and the muffler. Where is the parallel, much less a piano with which to classify it? Ridiculous! How about Mr. C. C. Briggs, Sr., with his nearly forty years of experience as a scale draughtsman and the application of his ideas to the C. C. Briggs & Co. pianos? Take the Hardman piano, with its six valuable patents, all in use and the technical and scientific views and methods of John Hardman and La Grazza. Where is the parallel piano? How are you going to classify? Humbug! Take it for granted (although it is not the case) that all these pianos contain the same material. That amounts to very little when we consider the radical differences of construction. How can the Steck piano be classified? In it are embodied the views of a profound artisan, George Steck, whose system is altogether at variance with others, and yet it has become a success. There is no parallel in this case. How can there be a classification? Absurd!

Charles Baumeister is the mechanical spirit in the Baus factory. He has his views of tone and scale construction, and they are unlike the views of most of the other piano makers; consequently classification is impossible here, too. The same must be said of Kranich & Bach and of Sohmer & Co. Mr. Kuder, of the latter firm, has distinct views which he applies to the Sohmer piano, just as the Hazeltons have theirs and upon which they had made, and continue to make, a distinct instrument.

And yet here is an unknown sheet like this *Earth*, which parades its ignorance on the surface, insolently damaging piano manufacturers who have after years and years of labor, trouble and intelligent energy created large industrial institutions, to find them suddenly at the mercy of a fellow who needs an advertisement about the size of a hotel at \$100 a year. As to the expert workmanship of Joseph Gibson, the head of the technical department of the Henry F. Miller & Sons Piano Company, and, for instance, Mr. Myron Decker's labors and those of his son, or Mr. Henry Behning's ideas of piano construction, as well as those of his sons, all of whom are

practical piano workmen, pursuing their own ideas, or the system adopted by James & Holmstrom to make a piano, or Mr. F. G. Smith's views and those of his assistant, the practical Mr. Karr (and we must not forget Mr. Gramer of the Emerson Piano Company), we deny that the *Earth*, or even the universe, can draw parallels, much less classify.

We dismiss the subject by printing a note received by us as we went to press:

New York, April 4, 1887.

### Editors Musical Courier:

A paper called the *Earth*, dated April 2, 1887, contains what it calls a rating of pianos. On page 415 you will find a cut called "Babcock's Iron Frame." Can you tell me how it occurred that a paper which never mingled with technical matters pertaining to pianos could have a cut which is rare and which could be secured only by connivance?

PIANO TUNER.

It appears that "Piano Tuner" is pretty shrewd himself. We cannot say from whom said cut was secured.

### FANCY STEINWAY PIANOS.

AMONG the many fancy-case pianos recently completed by Messrs. Steinway & Sons, the following examples of artistic workmanship may be mentioned: A large concert grand made for Sir Donald Smith, president of the Canadian Pacific Railway, whose residence is at Montreal. This superb instrument is finished in satinwood, with satinwood figures in relief, making a procession of artistic figures in groups around the sides of the piano. The top and fall-board are inlaid with mother-of-pearl.

Two additional uprights for the Sultan of Turkey were shipped to Constantinople, both handsomely engraved in gilt and silver. These instruments were forwarded last week, making a total of seven Steinway pianos sold to His Majesty the Sultan in two years.

A magnificent upright of solid mahogany, with imported gilt ornaments, for W. K. Vanderbilt's steam yacht *Alva*.

Also an upright grand made of satin wood, the decorations of which consist of a series of musical and musical allegorical subjects and designs, all painted in oil by hand.

Two fancy maple upright grands for Lyon & Healy, of Chicago, the one of birdseye, the other of curled maple, both with solid carved maple ornaments, the designs being followed according to the wishes of the parties who ordered these instruments.

These instruments are absolutely gorgeous in appearance and always made with the purpose of adhering to the highest artistic form of the cabinet-maker's art. Having a soul *à la* Steinway, the body of the piano must necessarily be *à la* Steinway, and we all know what that signifies.

### Undervaluation of Merchandise.

A WASHINGTON Associated Press dispatch is to the following effect:

WASHINGTON, April 4.—Mr. Henry F. Merritt, of Illinois, United States consul at Aix-la-Chapelle, Germany, who has been here for some days on special leave of absence, left tonight for New York bearing letters from the President's private secretary, from Assistant Secretary Porter, and from Secretary Fairchild to Collector Magone, which will probably result in some startling developments. Mr. Merritt has devoted his attention to the question of alleged undervaluations of merchandise imported from Germany. He has in his possession samples, accompanied by invoices, showing the valuation at which the goods have been imported into the United States, and an array of figures showing the actual valuation of those goods at the port of exportation. These make a very strong exhibit, and, if followed up, as it is said to be the intention of the Administration that they shall be, will cause no little commotion in mercantile circles, not only in New York but elsewhere.

The exports from the port of Aix-la-Chapelle alone into the United States amount to \$9,000,000 per annum. The undervaluation on those imports, taken at the lowest rate suggested by the samples and figures in Mr. Merritt's possession, amounts to 10 per cent., or \$900,000 per annum. The actual figures, it is believed, run beyond that. Mr. Merritt has had interviews with the President and the Secretary of the Treasury, as well as with his immediate superior officers in the State Department. Mr. Merritt himself declined before leaving to talk about his official business.

—We notice in the Stamford (Conn.) *Advocate* that the Temple of Music, under the management of J. H. Christie, is the centre of gravity of the music trade of that section. The pianos of Augustus Baus & Co. and the organs of Wilcox & White are on sale at the Temple of Music.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

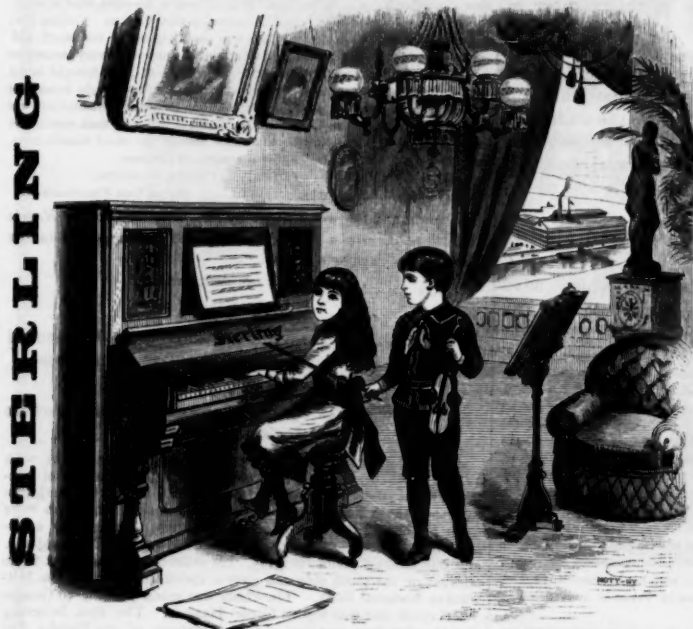
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PIANOS AND ORGANS.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

KRAKAUER

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

These Pianos have received high commendation for tone, touch and workmanship from the best dealers, and are universally praised by all artists, and the best judges who have tried them.

FACTORIES, Derby, Conn. WAREHOUSES, 179 & 181 Wabash Ave., Chicago, Ill.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes,*

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
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**PIANOS**  
RENOVED FOR  
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NOW 'N USE.

## THE TRADE LOUNGER.

A PAPER called the *Leader* says the following in what is supposed to be a biography of Mr. August Gemünder, the gentleman who received high recognition at the Centennial as a maker of double-basses:

Among the many high indorsements his violins have received may be mentioned that of the late lamented Dr. Leopold Damrosch, who used on a notable occasion one of the Stradivarius copies in preference to all others.

All I would like to see is the indorsement the late Mr. Damrosch gave to August Gemünder for a violin or violins made by him. What is the whole story about Dr. Damrosch and the August Gemünder violin? Will not someone gratify the readers of this paper by sending to me the full narrative? Once more I will take the liberty of instructing those who are not posted that August Gemünder, who has a musical merchandise store on the Bowery, is not George Gemünder of Astoria, the latter being the famous violin maker who constructed the celebrated "Kaiser" and other violins and cellos of great artistic and pecuniary value.

Mr. Fred. Eustis sails to-day to London to take charge of Albert Weber's pianos, which have been shipped and will be displayed at the coming American Exhibition in London. The number shipped is twenty-two, among which are a concert grand, which is a rosewood piano, the balance being fancy uprights in all sorts of woods. Albert Weber will leave for London about May 5.

Some weeks ago I published a rumor to the effect that W. J. Dyer & Brother, of St. Paul and Minneapolis, had contracted to take 200 Guild pianos, and at the same time I doubted the truth of this widely-circulated piece of information. I see from subsequent events that I was justified in throwing doubts upon the statement, which had its origin in the brain of a man who needs a balance-wheel. There was just this much truth in the rumor: W. J. Dyer & Brother did not contract to take 200 Guild pianos; they did not contract to take 100; they did not contract or even promise to take one, but Mr. Dyer promised that during his next Eastern trip he would visit the Guild people and see what he could do. That trip is over and Mr. Dyer did call, but he did not contract. He arranged to have some Guild pianos sent to his warerooms as sample instruments.

The one important point that I desire to make in this affair is directed against the men in the trade who will lie and circulate lies for no other purpose than vainglory and self-puffery. They do not see how all this reflects upon them and the firms they are associated with. The exposé of the lie in this instance would never have been necessary had the lie itself not been promulgated. As for the originator of it, he will find that THE MUSICAL COURIER columns are closed to him forever. That settles it.

D. H. Baldwin & Co., of Indianapolis, issue the following excellent suggestion:

But few who purchase pianos realize the importance of having them tuned regularly and of having this work done by experienced and reliable men. A piano, unless properly looked after, will deteriorate and develop metallic tone, and will fall so far below the proper pitch as to seriously depreciate its value. The action also requires occasional regulating, if the best performance and durability are desired. In order that our friends and customers may have their work properly done, we keep a corps of first-class tuners and repairers for our city work, and will send them to points outside the city whenever a sufficient amount of work is guaranteed to justify the trip.

Mr. Daniel F. Beatty *redivivus*, of Washington (N. G.) has been kindly and even considerably warned by me not to return to his old habits of receiving money on the strength of the advertisements he publishes in religious papers, and not shipping the organs he advertises. A Miss Delaney, of Brooklyn, swore out a warrant in December, and Beatty was put under \$1,500 bail by Commissioner Muirhead to appear in court. The following from the *Tribune* will therefore not surprise the readers of THE MUSICAL COURIER. I advise Mr. Beatty once more to beware of the United States courts:

Joseph McCredan is a bluff, hearty Long Island fisherman, who lives at Canarsie, digs for clams, and catches fish by hook or by crook. Last summer, by toll, prudence and economy he laid up \$45 against a rainy day. He has two daughters and one day Mrs. McCredan suggested that as the girls were getting old enough he could not do better than get them an organ. She had seen Daniel F. Beatty's \$45 organ advertised as made in Washington, N. J., and a great bargain, and so the fisherman sent on the money for the instrument. But he got none. He

waited patiently; then he wrote. He got circulars in return from Mr. Beatty. McCredan wrote again; more circulars. Finally, he received a letter from Beatty saying that if he would send \$5 more he would get his organ. Thereupon, some six weeks ago, the fisherman started for New Jersey and made a sworn complaint setting forth these facts before United States Commissioner Muirhead, who issued a warrant for the arrest of Beatty under the statute providing against the use of the United States mails for fraudulent purposes.

The warrant was placed in the hands of Deputy Marshal Taylor, who has not yet succeeded in arresting Beatty, although he has been seen in this city within a few days, and is said to be going about as usual. McCredan is now asking what ails the deputy marshal. Beatty is now under \$1,500 bail imposed by Commissioner Muirhead in December for a similar alleged offence in the case of Miss Clara A. Delaney, of Brooklyn. (As we go to press I learn that Beatty is arrested.)

Paul W. Friedrich, of Grand Rapids, Mich., was compelled through the action of a bank to assign. I believe Mr. Friedrich is an honest man, and judging from a superficial view of his financial status it appears that if his business is not to be interrupted he will be able to pay one hundred cents on the dollar. His chief creditors are Sohmer & Co., Kranich & Bach, Krakauer Brothers and Lyon & Healy. Thomas Flaherty & Co., of Boston, have also gone into insolvency. The liabilities are \$8,800 and the assets are unknown to me at present, as a complete statement is not yet prepared.

C. D. Pease & Co. are an unostentatious concern. Now and then Mr. Pease gives the members of the trade an opportunity to notice with unusual regularity the growth and development of his extensive business. Please see full-page advertisement in this number of THE MUSICAL COURIER.

The trade of the Farrand & Votey Organ Company, of Detroit, footed up in January, February and March, in actual count, 50 per cent. over and above the trade during the same months in 1886. The latest styles of the Farrand & Votey Organs are unique and attractive, and are considered "sellers" in the trade.

## Both Refer to the Estey Organ Company.

WE reprint two articles, both of which have interesting references to the Estey Organ Company. The first is from the *Atlanta Journal*:

Col. Julius J. Estey, a member of the firm of organ makers in Brattleboro, Vt., arrived in this city this morning, accompanied by his son, Master J. Harry Estey. They are guests at the Kimball. The name of Estey is a household word in every civilized country of the globe, as coupled with the famous Estey cabinet organ. In conversation with Colonel Estey this morning he stated to a *Journal* reporter that there had been no decrease in the demand for organs during the past ten years, the average annual product of their factory in that time being between 12,000 and 13,000 instruments. Of this number only about 10 per cent. are exported, the remainder being sold in the United States.

"My father, Mr. Jacob Estey," said Colonel Estey, "began the manufacture of melodeons in 1846. The first organs were manufactured in 1864 or 1865, and since then but few melodeons, comparatively, have been made. Mr. Estey still continues as the head of the firm, with my brother-in-law, Col. L. K. Fuller, the present Lieutenant-Governor of Vermont, and myself as partners."

The capacity of the Estey organ factory is about 1,500 instruments per month, and between five and six hundred persons are constantly employed in their manufacture. Among this number are from fifty to seventy-five young ladies, who are employed as tuners. There are now manufactured nearly one hundred different styles and combinations of this famous organ, ranging in price from \$60 to \$1,200. Colonel Estey is paying a visit to their Southern branch house, located in this city, of which Mr. H. W. Walker is the enterprising and successful manager.

The other is from the *Boston Herald*:



JONAS PUTNAM.

A man who has worked fifty-two years for one firm is a rarity. The *Rutland Herald* tells the story and presents the picture of a man who has nearly completed his fifty-second year of work at the Estey Organ Works in Brattleboro, Vt. Mr. Jonas Putnam was born in Guilford, Vt., in 1814, and in 1835, at the age of twenty-one, moved to Brattleboro and began work for Jacob Estey—who has since become so celebrated as the head of the great organ house—continuing in the work of manufacturing lead pipe, pumps and

plumbing material for many years, until Mr. Estey entered the organ business, and has continued uninterruptedly with him ever since.

He never had any differences with his employer, but had grown up in those intimate relations which are so conducive to neighborly and friendly feeling. One of his sons is a foreman at the organ works. Mr. Putnam has always remained as a workman at the bench, receiving a liberal compensation, with which he has been satisfied, and by prudence and sobriety has accumulated a handsome fortune, and takes as much interest in the success of the establishment now as his employer does.

Mr. Putnam has two peculiarities, one of which is to go to the street or village store every evening and see his old neighbors and inquire after their health, and the other is to go to all excursions. He was never known to take a glass of liquor and is respected by all who know him for his sterling worth. There are other men at the Estey organ works who have been there ten, twenty, thirty and more years, illustrating the permanency of the relations between the old-fashioned New England employers and their workmen.

## Mr. Nembach and His Suit.

To the Editor of the *Herald*:

MY attention has just been drawn to an account published in the *Herald* of Tuesday last relating to the suit recently brought by myself as the guardian of my infant daughter against Peter R. Weiler. In reply to the statements made on behalf of the defendant in that suit, will you permit me to say that the action in question was brought not in my own interest, but entirely for the interest and for the benefit of my child? Her grandfather, Peter Weiler, of Newark, N. J., left a large estate and but two heirs-at-law—one his son, Peter R. Weiler, the other my daughter, Gertrude Josephine Nembach, now of the age of eleven years. By a series of conveyances made before his death, and also by the terms of his will, the entire estate of Peter Weiler was transferred to his son, only the sum of \$1,000 being left to the only child of his deceased daughter, for whom he had always manifested the utmost affection. The statement that Peter Weiler's daughter was married to myself against her father's consent or contrary to his wishes is incorrect. Her marriage took place at her father's house, with the full concurrence and in the presence of her parents and numerous friends.

The circumstances of Peter Weiler's death, the fact that he had previously conveyed away the most of his estate and the circumstances surrounding such conveyances, not only, in the opinion of my counsel, justified the suit brought in behalf of my daughter to set aside such conveyances, but made it my absolute duty in her behalf to commence such a suit. The justice of the case will be apparent to any disinterested observer. Peter Weiler's estate was amply sufficient to enable him to make proper provision for a grandchild toward whose parents he had always shown the utmost affection, and at the same time to provide liberally for his son. Had he been in his right mind at or before the time of his death he would undoubtedly have done so. Finding that the only living witness as to the facts was unwilling to give testimony, and was so influenced as to refuse even to accord an interview to my counsel or myself, I was advised to discontinue the suit which had been brought in my daughter's behalf, not because of any want of merit, but simply because of the difficulty of obtaining proof. An application for leave to discontinue was accordingly made to the Court, and the Court in granting such application and refusing to the defendant any allowance beyond the strict taxable costs, has sufficiently expressed its view of the merits of the case.

NEW YORK, March 31, 1887.

GEORGE NEMBACH,  
No. 11 East Fourteenth-st.

[The above letter was written by Mr. Nembach to the *Herald* in order to correct a misstatement which had appeared in the *Herald* a few days before.]

## Look Out!

THE following from the *Milwaukee Sentinel* should act as a warning to the trade. Look out for this fellow:

## Victims of a Forger.

A CLEVER YOUNG MAN PUTS IN A GOOD DAY'S WORK—HOW HE WORKED IT.

A man of about thirty-five years of age, of medium height, with a light mustache, well dressed, wearing a silk hat, a pair of eye-glasses hanging on the outside of his coat, was the description furnished the police yesterday by several music dealers who were made victims of the young man's forgeries. Wednesday afternoon he called at Gerber & Gram's music store on National-ave. and purchased a piano for \$385. He ordered the piano sent to an address on the south side and gave a check for \$425 on the Milwaukee National Bank. The check was made payable to George W. Raynor and was signed Oscar Hansen. The firm, believing that the signature was that of Oscar Hansen, of the Empire Fur Company, paid him the balance of \$40 in a check on the South Side Savings Bank. No such address as given could be found when the piano was to be delivered, and it was returned.

An investigation led to the conclusion that the check was a forgery and it was turned over to the police. Soon after another check came to the police from Adolph Steckel, a music dealer at 268 West Water-st., who had cashed a check for \$72.50 given in payment for a musical instrument purchased for \$40, which was left at the store to be delivered. The check was made payable to Charles Russell and was ostensibly signed by James Morgan. The description of this man tallied with that of the man who had called at Gerber & Gram's place. He had been given as change a check for \$32.50. Both firms are responsible for the amount of the checks given as change. The forger was shrewd enough not to attempt to cash at the bank, but probably negotiated them and secured the cash, although neither had been returned to the bank yesterday. The forger also picked out a piano at Rohlfing's music store, which he said he intended as a present for a young lady friend. He said he would return and give a check in payment, but he failed to again put in an appearance. It is said that he secured \$22 from a furniture dealer, who realized the forgery when he searched Sycamore-st. for a number not existing, to deliver the purchases. These goods were also paid for with a check.

—E. W. Furbush, the traveling salesman of Vose & Sons, Boston, has just completed a successful Western trip.

—C. Leede, of the firm of H. Nagel, whose successor he is, located in the city of Mexico, dealers in music, musical instruments, &c., left New York on Saturday for Leipzig. He will return in September and stop here on his return home.

—We notice that many Weidenslauffer pianos are to be seen in warerooms here and in other cities, which indicates a regular importation of these instruments. The Weidenslauffer pianos are made in Berlin, Germany, and it seems as if the manufacturer of the same is a shrewd business man who has one eye on the possibilities of the German pianos in this country. He has shipped many here already, and is continuing to do so.



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## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
148 STATE-ST.,  
CHICAGO, April 2, 1887.

OUR correspondent from the Pacific Coast writes us that: "Victoria, B. C., is a handsome and thriving city, beautifully located on the south side of Vancouver's Island, and has few equals for climate, beauty of scenery and shipping facilities. A large jobbing trade is done here with the interior during the summer months, and it is also the terminus of the Canadian Pacific Railroad. The music trade is somewhat mixed, being divided between Canadian and United States products, the latter subject to a heavy duty."

"Messrs. M. W. Waitt & Co. have one of the neatest, prettiest and cosiest music stores I have ever seen, and handle the Decker Brothers, Fischer and Heinzman (Canadian) pianos and the Mason & Hamlin, Estey and Dominion (Canadian) organs; they also import heavily from the United States and Europe" (musical merchandise, we presume).

"Messrs. C. A. Lombard & Co. handle the Steinway, Weber, some German piano and a Canadian organ, and are the successors to J. N. Hibben & Co., who were the first in the music business here, having begun over twenty-five years ago."

"At Port Townsend, Wash. Ter., where the boat stops half an hour and which is the port of entry for Puget Sound, I visited Messrs. N. D. Hill & Sons, who are handling the Decker Brothers and Weber pianos."

"Seattle is a city on stilts, an impression to that effect being given the new comer by boat, as many of the houses are built on piles; this is rather a hilly city, and residences are reached mostly by climbing."

"The music trade must flourish here, judging from the number engaged in it."

"J. D. Lowman has the Decker Brothers, Fischer and Behr Brothers pianos, and the Mason & Hamlin and A. B. Chase organs."

"W. H. Pumphrey & Co. have the Knabe and a cheap stencil piano."

"Albert Hansen keeps the Steinway, Gabler and Kranich &

Bach pianos and the Estey, Wilcox & White and a cheap organ, stencilled."

"W. A. Smith has also a music store, but no regular line of goods."

"Tacoma, the future New York of the Pacific Coast (you would think so to hear the natives talk here), can boast of as fine a hotel as there is in the United States in beauty of design, outside and indoors, also in the service and general appointments; it is called the Tacoma. This is also the terminus of the Northern Pacific Railroad."

"E. C. Vaughn & Co. handle the Decker Brothers, Fischer and Behr Brothers pianos and the Mason & Hamlin and A. B. Chase organs."

"John Pendergast keeps the Steck and the 'Opera' (Peek & Son) pianos and a couple of cheap organs."

"Frank Lunkley keeps the Cornish, Washington, N. J., organs and pianos (?). Can you tell me why it is, when I hear about these Washington, N. J., goods, my mind runs to Waterbury watches?" (We are awfully sorry our correspondent is so hard on the Waterbury watches.) "Mr. Lunkley thinks the Cornish organ as good as any made."

"Olympia, the capital of Washington Territory, makes a poor showing in the music line."

"I. C. Van Epps keeps the Estey and a cheap organ."

"G. W. Winsell is agent for the Durand Organ Company, of Portland; this is a combination of organ company, savings bank and some other schemes, and stands here among the regular trade like Beatty does, or rather did, in the East."

"The Interstate Commerce law has raised a big stir in Portland among dealers; freights will double; pianos and organs are arriving here by many car-loads; they all say they intend having enough stock to last until the law is repealed."

"Business here in Chicago is better, the weather being much pleasanter."

The Kimball Company has moved to their new store, and now, if Estey & Camp and the Kimball Company will take steps to have their block on Jackson-st. cleaned up, a lady could get along without being splashed with mud."

George Schleiffarth, the young composer and popular salesman, now with Brinard's Sons, takes a position with the Sterling Company next week. We hear of another party who will also take a position with the Sterling Company. Both the gentleman referred to and Mr. Schleiffarth are well experienced in the business, and this new move on the part of the Sterling Company

shows that they are preparing to do their legitimate share of the retail business of the city, which, with the proper representation, we do not believe there will be any difficulty in doing."

Mr. Cavalli, of Alfred Dolge, New York, is in town, looking as hale and hearty as ever and just as keen for new business for the house of Dolge as ever."

Paul W. Friederich, of Grand Rapids, is reported to have made a failure. We have no knowledge of assets or liabilities."

Messrs. N. A. Cross & Co. have just put up two elegant signs the whole length of their Jackson-st. front, and also the extent of their State-st. front, with "Chickering pianos" on them, so that literally "he who runs may read." They will soon occupy the whole floor of their present quarters, and are already making preparations to have the premises so divided as to meet best the requirements of their business, which is certainly growing rapidly."

Mr. Joseph Shoninger reports that their house has recently made a large deal with Messrs. W. J. Dyer & Brother, of St. Paul, Minn., and Mr. Greenwood, their traveling salesman, reports a good state of trade through the section recently visited by him."

Mr. C. C. Colby, of Colby, Duncan & Co., New York, arrived in town to-day, on his way to St. Paul."

—Mr. John R. Whitley, chairman of the executive council of the projected American Exhibition in London, to be opened in May next, calls attention to the fact that the undertaking in question is not under the auspices or control of the United States Government, but the outcome of private enterprise, and has been initiated and organized by a number of eminent American citizens. The initiation and carrying out of the great Centennial Exhibition of 1876, intended as a celebration of the hundredth anniversary of the Independence of the United States, was the work of a private limited liability company, and the pecuniary support given to the undertaking in the shape of a loan from the government was repaid out of the first receipts. The arrangements for the exhibition, which opens on May 2 next, are in a very satisfactory state of progress, the erection of the buildings is being rapidly completed; they will occupy several acres of floor space, while American manufacturers and exhibitors of the highest class will send their productions, for the display of which a considerable number of applications have been made. Philadelphia is the city selected by the committee as the headquarters of the enterprise in the United States, and, in addition to the promenade and Oriental garden, the British public will have an opportunity of enjoying an entertainment of a nature entirely novel in this country, and which is entitled "Buffalo Bill's Wild West." It only remains to be stated that this is the first exclusively American exhibition held out of America.—London Exchange.

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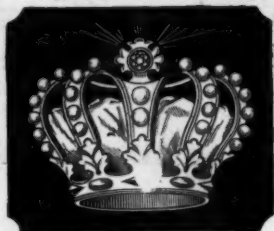
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### The Trade.

—H. L. Schreiner, of Savannah, leaves for Europe to-day on the Aller.

—P. J. Healy, of Lyon & Healy, Chicago, is in Colorado for his health.

—H. E. Schaeffer & Brother, Steubenville, Ohio, have dissolved partnership.

—J. A. Radebaugh, of Lancaster, Ohio, is about selling out his business, to go South.

—Robert B. Gregory, with Lyon & Healy, of Chicago, sailed for Europe last Saturday.

—Reinhard Kochman, traveling for Behning & Son, is probable in San Francisco to-day.

—Fire did \$3,000 damage in Henry Haas's Sons' piano hardware factory, at 12 First-st., on Wednesday.

—T. J. Quin, traveling for the New England Piano Company, Boston, was in Memphis on Monday and is in Nashville to-day.

—Ouvrier Brothers, now at 1 and 3 Union-sq., have leased No. 21 East Fourteenth-st., and will take possession of the warehouses next week.

—C. C. McEwen may go into piano manufacturing. If he does so he will occupy part of the Calenberg & Vaupel factory in West Thirty-sixth-st.

—The firm of O. O. Mitchell, of Rome, N. Y., some time ago was changed to Mitchell & Yordon. R. C. Yordon is the name of Mr. Mitchell's partner.

—A first-class tuner and repairer can secure an excellent position in a large house in Pennsylvania. Address, with references, Krakauer Brothers, 40 Union-sq.

—Manly B. Ramos, of Richmond, Va., has taken a partner who will increase the business capital. His name is Conway Myers. No change of firm-name.

—The newly appointed Steinway agents, Will A. Watkins & Co., at Dallas, Tex., and Theo. Pfafflin, at Indianapolis, are doing excellent trade with those instruments.

—The fellow who tried to swindle R. M. Walters with a bogus directory is in jail, as he could not furnish \$300 security. He will be tried in two weeks in the Court of General Sessions.

—J. H. Thomas, of Wooster, Ohio, has finally sold out his stock at auction. He will go West and enter the real estate business. Odenkirk & McClarren will occupy Thomas's old stand.

—The Ludden & Bates Southern Music House has a new manager in the person of a Mr. McCarthy, who formerly was in the stationery business in St. Paul; salary, \$3,500. Mr. Ludden is at present in Savannah.

—Frederick Blume, as assignee of Mrs. Fanny Beane Gilday, has brought suit in the United States Court against Frederick E. Spear and William R. Denhoff, for the publication of a song with music entitled "Call Me Back Again," which he claims is an infringement of the musical composition entitled "My Own Sweet Darling, Colleen Dhas Machree." The defence is that Mrs. Gilday was not the composer of the song, and that it was not properly copyrighted. Judge Wheeler has decided that there was an infringement and has made the preliminary injunction permanent and ordered an accounting of the profits.

—T. Cahill has patented a piano action, or probably some part of a piano action, No. 359,557. Other patents recently granted are: One to J. Herron for a music-leaf turner (No. 359,566), one to E. Parr for a musical box (No. 359,278), and for an automatic musical instrument to E. Parr (No. 359,279).

—Mr. Bauer, of Stultz & Bauer, had the misfortune to lose two bright children last week, the cause of their death being the dreaded diphtheria. One child was a beautiful two-year-old girl and the other a boy four years old. This is a sad bereavement.

—Mr. Albert Krell, of Cincinnati, after completing the selection of a large stock of new Steck pianos, left last Saturday for home, accompanied by Mr. George Steck, who went West partly on business and partly on pleasure.

**WANTED**—An intelligent young man, fully conversant with all the details of the musical merchandise trade, such as the trade in small goods, brass band instruments, violins, strings, accordions, &c., &c. Address "Wholesale," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

**WANTED**—By a young man of experience, a position as piano and organ salesman; good pianist and musician. Reference: present employer. Address, Salesman, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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**T**he evolution of the American reed organ from its inception over a quarter of a century ago up to within a few years was as rapid in its various stages and final results as the evolution of the American piano, both instruments attracting the admiration and interest of European as well as American artists and artisans. The state of perfection reached by the reed organ a few years ago seemed to have reached a climax, but it is our pleasure to announce another step of progress in this department of American musical instrument manufacture which will interest the cognoscenti to an unusual degree. For some time the Peloubet Company, at Bloomfield, N. J., has been investigating and experimenting on a new and original system of reed-organ construction, which we have been enabled to study in its various stages in the factory, and which enables us to give a sketch of a

most remarkable reed instrument, the possibilities of which are of inestimable value and the distinct characteristics making it an absolute novelty.

It is called a reed-pipe organ, not only because of its pipe-like tone, but particularly on account of the carrying capacity of the same and the penetrating effects in large rooms, halls, &c. When it is taken into consideration that the remarkable tone effects, both in quality and in quantity, are produced by means of a mechanism or action which is entirely new, simple, direct and different from the complex mechanism heretofore necessary in all large instruments, it looms up as an organ which should be investigated by every person interested in any kind of organ business.

Among its many advantages are the following:

Each set of reeds has its own set of pallets, yet all are actuated at once by the same movement of the key, and the number of registers is limited only by wind supply.

Each set of reeds has a separate wind-chest as well as the one common to all, giving resonance, unity and variety, or tone color.

All pallets are upon the outside the wind, and the pressure serves to close and tighten them.

Each set of reeds has a different relation to the sound-board, and the tone is controlled in a different way by sound chambers and sound-boards, giving a wonderful variety and resonance.

The pallets uncover the reeds instantaneously, giving a prompt "attack" to the tone instead of sounding gradually.

The scale is extended, giving a firmer basis for the reeds to rest in, and making it suitable for larger and different scales of reeds, increasing both resonance and power, and giving pipe-like tone.

These are the technical descriptions of the capacity of the instrument and the changes in the applications of the details of organ construction, but the cause which is directly responsible for the marvelous tone effects and volume of tone, with its carrying capacity, lies in the introduction of a new sound-assisting principle, which we prefer not to mention at this time. A new element is introduced—an element never before incorporated in reed-organ building, and its application is simple and direct, free from any complex or intricate arrangements or attachments; in fact, everyone who has examined the organ has pronounced this a marvel.

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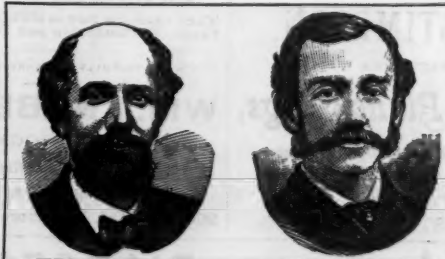
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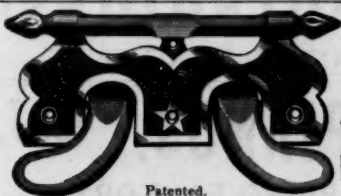
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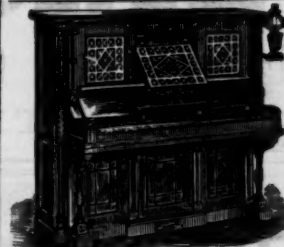
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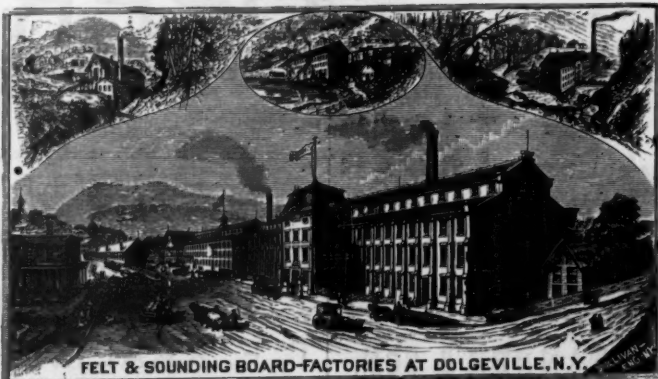


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